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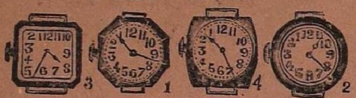

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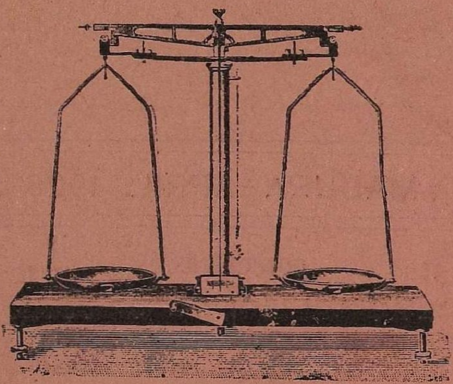

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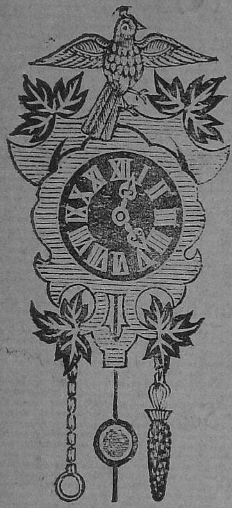

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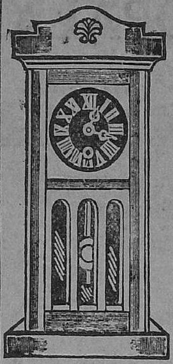

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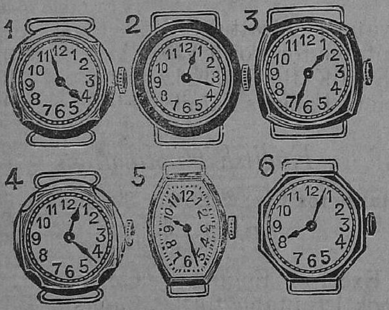

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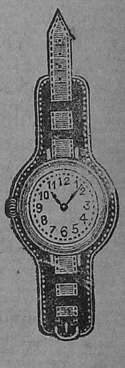

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THE INDIAN EDUCATOR

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ABOUT AND AROUND

By the retirement of Mr. R. Swaminatha Iyer from service, the Town High School, Kumbakonam, loses an able and popular Headmaster and enthusiastic teacher. Ever courteous and sympathetic, god-fearing and sensitive to public opinion, he has been known for his whole-hearted devotion to the Institution with whose fortunes he had been associated for over 35 years. Fettered as his administration had been by a rather obtrusive hand of a hyper-critical committee, with commendable ability he maintained a high level of efficiency, for which the Institution has been known throughout the Presidency. One would have thought that he sometimes erred on the side of meekness where his colleagues would have desired a sturdy assertion, but an after-thought on their part of his limitations and responsibilities would have justified his course of action. Mr. Iyer's merits were none the less recognised in official circles and the teacher-world, and the fact of his active association with the S.S.L.C. Board, District Secondary Education Board, the Senate and so forth, will speak eloquently of the high esteem he has won all round. A good financier he has been, it is no wonder that he has risen above the proverbial neediness of school-masters and built up a fortune entitling him to a franchise for the Council of State. Under the circumstances, Mr. Iyer has every reason to ruminate with pride on the achievements to his credit, rare among schoolmasters. His restless soul, however, will deny him the peace and rest he is entitled to. His indefatigable energy released from the trammels of a committee-ridden Headmastership will ever throb for a fresh diversion, and if he chooses to devote his spare moments to the uplift of the down-trodden profession with the experience and influence he has attained, he will be enhancing his reputation and winning the gratitude of schoolmasters for meritorious service. Ere long, we hope, his distinguished career will receive a fitting recognition in the shape of a memorial hall in the southern wing of the school in symmetrical adornment with the one on the northern in honour of the late revered Krishnaswami Iyer,—perhaps with a Rao Bahadur or Sahib prefixed to his name, which he richly deserves.

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SOME ESSENTIAL ASPECTS OF EDUCATIONAL REFORM

By Magister.

The annual S. I. Educational Conference will, it is hoped, come off at least in May; and the prime task it should set before itself is to throw out some valuable suggestions which should go to the root of the matter. The S.I.T.U. and similar associations should take a leaf from political bodies as to how they should make themselves heard: Educational Associations must develop more of self-confidence and, imbued with a sense of the vital national work they, as a class, are doing, must assert themselves. One way of doing it is that suggested by the Madura Teachers' Guild—to bring pressure to bear on those seeking the suffrages of the teachers by making them promise that they would press Educational Reform on the attention of the Govt. as an integral part of their work.

But it must also help itself: it must know its own mind. For one thing, it must insist on introducing the mother tongue of the pupils as the only medium of instruction in all aided and Govt. secondary schools. English should occupy its legitimate place—it must come in as a compulsory second language; and for a working knowledge in that language, it will be enough if one period per day were given to it. I am quite sure that a seven years' course (beginning from the Fifth class) must, if properly taught, give one a very fair acquaintance with the foreign tongue. It is contended, I know, that even under existing conditions the pupils' efficiency in English is wretched: the fact cannot well be otherwise, considering it is all such unintelligent cram from the lowest class to the highest—with the added disadvantage that the pupils are woefully crippled in regard to their mother tongue as well. In other provinces they don't seem to mind it at all; it is only here that we have come to attach an undue importance to the alien tongue to the detriment of everything else. Compulsion is essential without which the tendency would be for the teachers to follow the line of least resistance and that is to use English as the medium of instruction.

The next thing that it should insist upon is a knowledge of Indian History from every pupil passing through the secondary school course by making it compulsory for all pupils. Indian History of a kind is no doubt taught now, but no Teacher worth the name is satisfied with it:

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and then—in the High School stage—it becomes an optional subject! It is only probably in our country that it is considered that a knowledge of its history can be dispensed with. But this view does not find any support now. Without this essential reform, nothing, one may safely say, by way of sound Nationalism can be achieved.

Vocational training is another subject of great importance. I don't see why the Govt. should not start a number of model industries (of the subsidiary sort) where our boys can learn these useful arts which may stand them in good stead to make a livelihood. The glass factory that is to be started presently may be availed of for the purpose; but more of that kind is needed. The Development department exists, but God knows what it has done so far to justify its existence. We have been hearing only of Fisheries and now and then, of Agricultural farms, but of activities on the lines indicated there has been nothing at all.

But all this is vain without a proper regard to the Teacher. He is depressed and suppressed and the school-world has been crying itself hoarse; and what has been done up to now relieve his distress notwithstanding abundant sympathy shown in the press and on platform? "Take care of the Teacher and Education will take care of itself" is a truism: and to do this effectively the S.I.T.U. should see

1. that a Register of all the Trained Teachers in the Presidency with details of school, salary and service is prepared for reference and action;
2. that a Central Bureau of Information and Service is constituted (preferably with a member of the Dept.) to which all changes in the school staff are to be reported by the respective local organisations with the circumstances leading to such changes; so that, in case teachers are sent away arbitrarily as is only too often the case, the Bureau might take action by representation to the Dept. and help the distressed to other jobs; and
3. that no untrained Teacher is employed in any of the aided schools when Trained men are available and that the Dept. issue a G.O. to that effect immediately in the interests of all concerned.

If the S,I.T.U. is to be of any use, it must safeguard the interests ot the Teacher, take up his cause as a body, and protect him from the capricious tyranny of the school authorities: this is the protection required of it by him, not the protection scheme which is claimed to be a panacca for all the Teacher's ills and for which support is sought to be enlisted; this any local co-operative society or Benefit Fund can easily do and does. It is suffering from inanition, notwithstanding the attempts made to revive interest in it by reason of its Protection scheme; for it is not its main function. When the Teacher does not know where his lot may be cast the next year, it is ineptitude to make him respect an organisation, meant primarily for his protection but offering to take care of his money when more often than not there is no money to take care of. Let me be frank: these Teachers' unions and associations are despised by the bulk of the Teachers and rightly, for they are nothing but societies of educated adults talking endless fatuities about educational ideals and Teachers' sacred calling: and so they are bound to be nnless the state does its elementary duty by the Teacher whom it trains and controls but neglects and starves at the same time.

[A line of constructive action as above, we agree, is quite urgent to secure the teacher in his job. Impotency of Teachers' organisations to accomplish this has been to some extent the result of a lack of corporate spirit. Salvation for the members of the Profession lies not in their despising the unions and standing aloof, but in their joining hands and putting up a united front to make the state bow to them. It is this the S.I.T.U. and others have been striving to do for some time, but as the response and results are not encouraging, they will have to change their methods. Ed.—I.E.]

LITERARY BOHEMIANISM.

By Mr. Jayanta Kumar Das Gupta, M.A.,

Department of English Studies.

Benares Hindu University.

The word "Bohemia" originally meant "gipsydom". The modern sense of "Bohemian" meaning a "vagabond", or an "adventurer" or "a person of irregular life or habits" was introduced into English literature by Thackeray (Cornhill Magazine, 1861, February, Adventures of Philip). The older meaning has now given place to the sense in which Thackeray used it. Thackeray knew that life well. Bohemianism existed even before that writer, if we understand by it, a contempt and disregard for all conventionalities and restrictions in speech, action and thought. The Bohemian life of artists and men of letters was a notable feature in the Elizabethan England of Marlowe and Ben Jonson. The former died in a drunken brawl at a public house and big Ben was the leading figure at all drinking bouts at the Mermaid Tavern for which Keats pined. Alfred Noyes has given a glowing and life-like picture of these days in "Tales of the Mermaid Tavern". Then the age of the Stuarts, an age of "eat and drink and be merry" saw the rise of coffee houses, where the high priests of literature, men like Dryden, Pope and others talked of poetry and belles-letters over a cup of coffee and often something stronger. The literary club of Dr. Johnson included several hearty Bohemians—Oliver Goldsmith, who was never free from debts being the most well-known of them.

The house of Charles Lamb was a resort of many people interested in literature where wine bottles were frequently uncorked and witticisms freely exchanged. Hazlitt has immortalised such an evening in two essays entitled "Of persons one would wish to have seen" and "On the conversation of authors". They were gentle Elia's "Wednesday evenings". His own writings have occasional and intimate glimpses of such happenings. Shelley and Byron were great Bohemians. They hated all man-made conventions. Of the men of the Pre-Raphelite group, Sir Hall Caine gives reminiscences of Rosetti, Holman Hunt, Millais, etc., in "My Story". Ford Madox Huffer also does the same in his "Ancient lights'. In many contemporary English novels we hear of Bohemian life, but generally the impression is that such life is not quite respectable, it is not what it ought to be. Perhaps

modern writers carry Bohemianism into excess. That there is really a Bohemian social life no one will deny. The Ibsen Clubs in Bernard Shaw's dramas are clear indications that such an unconventional life really exists. In Wells's "Ann Veronica", Gautier's "Madameoislle de Maupin", D'Annunzio's "Flame of life" we get sufficient glimpses of that kind of life which is connected with arts and letters.

The Latin Quarter of Paris, the northern part of pre-war Berlin, some parts of Vienna and London are regular haunts of Bohemians. Cabarets, Night clubs, disreputable women, gambling—these are found in plenty at such places. Anatole France liked to move freely among the people of the Paris-streets to feel the reality of life. No writer can understand human life unless he is acquainted with even the blackest and vilest elements. But the artistic touch is wanting in many. The fineness of Dickens, Hugo and France, is rare in many realistic writers who pretend to speak of life as it is. Some of our present day writers think that they have known all the secrets of our social life. Cafes, restaurants, houses of ill-fame, grog and opium shops, rendesvouz of hackney-coach drivers, rickshaw-wallas, carters, cooly lines, beggars, drunkards—all these figure prominently in some of the modern short stories in Bengalee.

The "Bijali" "Upasana" and "Kallol" groups are mainly responsible for these stories. But sometimes these are extremely painful and unbearable. There is no care for morals, no respect for dignity, manners and modes of life are undesirable; slang, colloquialisms, jargons and cant are used frequently; there is no rigidness even in the use of punctuation marks. For a comma a mere dash is used. The writers want to appear life-like—life as it is, free from all outside trappings. The "Bharati" group of Bengalee novelists make a speciality in picturing Bohemian life. A latest book by a senior member of this group is the love-story of an actress and a moonstruck poet, resembling very much a story by the American Novelist, Leonard Merrick. But perhaps the best work of this group is on "The Night Life of Calcutta"—the underworld of Calcutta, its thieves, swindlers, criminals, the peccadollo.

Mr. Sarat Chatterjee's "The Claim of the Road", his latest novel, socio-political, is a thought-provoking creation. It has been suggested in certain quarters that it owes its inspiration to Maxim Gorky's "Mother". It is Bohemian life in the form of a political league with side-lights of human tragedy. Mr. Chatterjee's Bohemianism however is stimulating and invigorating. Its influence does not degrade while the descriptions of some of the other writers are nauseating, nasty and offensive. The "Bohemian Club" in a novel written by a very well-known Bengalee gentleman is a dangerous institution. Even the most radical critics cry halt now, to this sort of "art for art's sake" writing. It is not in any way bemoaning for the literary man to write of humble people. Defoe and Fielding wrote of robbers, highwaymen and vagabonds. Yet these great writers never gave any flavour to the action of their characters. They did not hate the sinner but had an aversion for the sin. Hugo's "Jean Valjean" is portrayed not for the sake of his adventures but for the delineation of the innate goodness of man. But on the screen, the spectators clap their hands when he breaks the prison-bars as they clap when Tarzan is through one of his wonderful feats or when Craig Kennedy bags a clever crook. In spite of their wide sympathies Oscar Wilde and Leo Tolstoy were not Bohemians. The former had too much of the aristocrat's blood in him.

It is mostly in French novels (*e.g.* Paul Bourget, Paul de Cock), or English season novels that the spirit of Bohemianism is rampant and runs riotous. Among Americans, Bliss Carmen and Emerson Howe specialise in this kind of writing. Thoughtful men in the West are attacking this growing menace to social life.

Bohemianism is natural, it is sometimes good, but it should never be used in lending a lurid colour to life.

(N.B.—The writer expresses his best thanks to his esteemed friend Dr. Arthur Roy, M.A., D.LITT., for some kind suggestions.)

NAM ALVAR—THE POET-SAINT

By Mr. K. G. Sesha Iyer, B.A., B.L.,
Retired High Court Judge, Trivandrum.

From the very earliest times of which information is supplied by the Tamil Classics, the worship of Visnu has been prevalent in South India. In the section of *Tolkappiyam* relating to *Agatinai* or the grammar of subjective life, we are told that Visnu is the guardian deity of the inhabitants of pastural lands. In the published edition of *Paripadal*, as many as seven lyrics are in praise of Visnu: and in *Chilappatikaram* we read that when certain strange and alarming phenomena occurred in Madura, the woman of the shepherd class sang and danced in honour of Sri Krisna. According to Sir R. G. Bhandarkar, Vaisnavism had penetrated into the Tamil country not later than the first century after Christ; and among the agencies that had a powerful influence in the growth and spread of that form of faith in South India, the agency of the great Alvars stands easily the first. The Alvars are usually reckoned to be 12 in number; and they come from both sexes and from different castes, the lowest not excluded; and their list well illustrates the fundamental conception of the Hindus, whether of the Siva or of the Vaisnava persuasion, that access of sainthood or spiritual union with God by way of faith could not be foreclosed by reason of disabilities due to hereditary caste. To the Vaisnava, the Alvars are the incarnations in human form of the emblems of Narayana, who in his infinite grace caused them to be born on earth for the salvation of humanity through the consolations of the Vaisnava faith. It is the object of this short article to give a brief account of one of the Alvars.

Nam Alvar is by common consent the greatest of the Alvars. The name means 'our saint'; and it is the belief of orthodoxy that the appellation was bestowed on him by Lord Sri Ranganatha himself. It demonstrates how dear to the hearts of Vaisnavas, Nam Alvar is. He is the saint among saints; he is regarded by Sri Vaisnavas as Kulapati and Kudastha, the holy head. Great as his influence has been on the spread of Vaisnavism, we have practically no materials, besides his writings and the traditions preserved by the hagiographers, from which a faithful portrait of his life can be drawn. In such circumstances, should tradition be rejected as unworthy of

attention? Tradition is really human testimony regarding the ancient past; and like all human testimony it is, of course, liable to error. Nevertheless we should not forget that tradition is in effect reputation arising from the concurrence of many parties who are unconnected with each other, but are all interested in investigating the same subject; and as such it cannot be denied evidentiary value, especially in the absence of trustworthy first hand information. It is in that view that I have utilized tradition in this short article.

Reference is made to the appearance of Nam Alvar in Sri Bhagavata, Bavishyapurana and Brahmandapurana. His father, Kariyar, belonged to Tiru-Nagari in the Tamraparni basin; and his mother came from Tiru-vanparisaram, now popularly known as Tirupatisaram, a village in south Travancore. The Alvar was a born *yogi*. It is said that even as a child he abandoned home, parents and all other domestic earthly attractions and bondage, and went into a trance or *Samadhi* under the shade of a tamarind tree which is even now reverentially pointed out by the villagers. When he had been in *Samadhi* for 16 years. Mathura Kavi Alvar came to the spot to receive initiation. Mathura Kavi was the God-ordained instrument to wake the youthful Yogi from his long trance. The former asked a question which was of the nature of a conundrum. It was: If in the womb of what is dead a subtle thing is born, what will it feed on and where will it abide? Forth came the Young Yogi's reply: It will feed on *that* and abide *there*. In the query, '*what is dead*' refers to the body, which is regarded as *achit*, and '*the subtle thing*' is the soul. The sage's answer means that the food of the soul is God and in God it abides. The *Samadhi* was broken, and Nam Alvar who had by long discipline acquired the faculty of transcendental feeling and ecstatic vision, was now ready to serve as the chosen instrument of God to guide the human soul in its progress towards the Universal Soul which is the goal. He revealed to Mathura-Kavi by his reply that the soul which is to all appearance born in matter has its life and sustenance in God. The teacher taught the great mystery of the Unitive life, in which the individual and the Supreme soul are no longer two but one. Mathura Kavi has contributed eleven stanzas to the *Nalayira Prabhandam*, in which he expresses his joy in having discovered his spiritual *guru* in Nam Alvar, and emphasizes the fact that a preceptor is essential for the attainment of salvation. From that day, Nam Alvar started on his redeeming mission. He travelled over the land, singing the praises of Visnu and carrying the message of Narayana's love and grace and the consolations of the Vaisnavism to willing ears from village to village. His writings are regarded by the Vaisnavas of the Tamil country as embodying the four Vedas; and of his writings, one bears the consecrated name of *Tiru-Vai-Moli*, which means the holy Veda. He was not only a devotee of the Lord, but he lived in God. His poems show that he had, by a species of ecstatic transfusion which is characteristic of the true mystic, known and experienced the Reality, the true unity behind the bewildering diversity of form and matter. He writes that, whatever disputants might say, God exists and the entire visible and invisible world is His form. All manifestations in the universe—water, earth, fire, air, the sky, the sun, the moon. and even Siva and Brahma—represent, he says, Narayana, devotion to whom brings boundless bliss for endless time to the Bhakta, who with quivering frame and melting heart sings and dances in praise of the Lord and yearns for union with Him. (T. V. M. VI. 9.1; T. V. M. II. 4.1). To him the position of a Bhagavatha is supreme. He exclaims:

Who can compare in all the universe so vast
With me to whom is given with garlands of
 sweet songs
To adorn the Lord who on us as on Sri bestows
Rich happiness, the Lord supreme, who is
 adored
By mortal men and by immortal Gods alike,
The Lord whose lotus feet in mercy cool
 abounds! T. V. M. iv. 5.8.

In his transcendent joy he could even sing:
The earth, the sky so vast are all in Thee!
But Thou hast through my ears got into me
And now in me abidest! Lord! Who may.
Declare if Thou or I be greater, say!
Periya Tiru Antati 75.

Throughout his writings, in which he has given expression to his "inmost in the sweetest way", to use one of Meredith's phrases, the basic idea is that God's grace is attained by unswerving faith in Narayana; and in various forms his trumpet call is heard urging his fellowmen to attain ineffable bliss by treading the path of the true faith, which finds outward expression in the love and service of the Lord. He sings of the beatific vision and the way of life:—

I saw the Lotus Feet! and straightway dis-
 appeared
The bondage of past deeds. To love the
 Lord supreme
And serve Him ceaselessly, that is the way
 revealed
Of yore for us to follow.
T. V. M. x. 4.9.

The glory of his mission and the unique success he achieved are patent from his poems which are songs of triumph. The following exultant verses may serve as example.

Glory! More glory! The ills of life have fled!
Naraga itself, for punishment ordained,
Has disappeared! Henceforth the Lord of
 Death
His function loses here! The *Kali* age,
Behold, doth vanish! For the devotees
 Of Him, the sea-complexioned Lord supreme,
In multitudes have on the earth appeared,
Singing and dancing in ecstatic joy!
T. V. M. v. 2.1.

The *Kali* age is gone! The gods themselves
 have entered!
And as appropriate to the great *Krita* age,
May the flood gates of celestial joy be opened
 wide!
The Bhaktas of our Lord, whose hue
Is like unto the rain cloud and the dark blue
 sea,
Have in large numbers, singing paeans of
 praise, appeared
Upon the earth, and over all the land have
 spread.
T. V. M. v. 2.3.

About the date of the Alvar, nothing definite can be stated; but by a judicious use and rational interpretation of tradition, and in the light of historical date available especially in regard to Tiru Mangai Alvar, we may, perhaps, assign Nam Alvar tentatively to the 6th century, A.C.

HOSTEL REFORM

By A. Deo.

When new Universities are springing up everywhere and the Residential system is being insisted on as absolutely essential for the full realisation of University ideals, it may not be unprofitable to subject the present hostel system to a careful scrutiny and where it is found defective, to suggest in its place, the establishment of another more suited to the needs and conditions of our country.

The hostel system now obtaining throughout at least Southern India is based on British models, and consists in congregating in a set of rooms a number of young men to come under one common discipline, one common control. The British system itself goes further back to the monastic ideals of mediæval times, when a set of monks and novitiates fed at a common table and were relieved, as far as possible, from all earthly concerns, to enable them to concentrate their thought on matters religious and devotional.

Manifestly such an ideal is limited by the needs of the time and cannot usefully serve our own. School and college life, and hostel life as auxiliary thereto, must be a preparation for life in its broadest and best sense. To the old monastic ideals, a life in the open has been wisely added and the studies themselves have remarkably expanded and branched out into all the ramifications of present day requirements.

The present hostel system, based on the old monastic standard is more suited to prison life than to the free open-air-life of liberty, in which alone all the human faculties can find free scope for full expansion. No one who visits a modern hostel from the best conducted to the worst,—the bad ones are bad enough and the good ones are worse – can escape the idea that he is a sort of official visitor to a jail, where one or two prisoners are cooped up in each room. The heavily—barred iron gate and the jailor-like porter further confirm one in such an idea. No one in later life, unless he runs a hostel himself or serves in the jail department, can gain any experience of life by the system of large scale production and expenditure.

On the other hand, if small households of about three to ten students form a mess under the general supervision and guidance, but not the management or interference, of an experienced member of the college or school staff, the running of the establishment would be a real object lesson to each member, giving him the necessary experience of life—no household normally consisting of less than three or more than ten—and all the refinements of University life, all the improvements of modern science can be gradually incorporated into the wider social and political life one has to lead after he leaves college.

All students in a college and therefore all boarders in a hostel, do not come from the same stratum of society, nor do they all expect to go back exactly into one walk of life later Small "households" or "cottages" of the kind suggested will minister to the needs, within the limits possible to the purse of particular sets of students. The poorer ones could join together and serve each other even in household duties while it would be absurd to deny to those who can afford it, the service of servants. In other words system or discipline should not be a steam-roller to level down all people absolutely flat, and one's normal social life such as one would lead in vacation time should not vary very much from what one leads in termtime. The greatest freedom should be allowed in the choice of life and various types of colleges should be available for choice.

Provision should doubtless be made for the common social life of the various units, such as exists outside the college world, but the unit should be there, as in life itself, a household and nothing more. Economy that does not degenerate into savge simplicity is best learnt in such surroundings. The evils of large scale production without regard to individual needs and requirements and the consequential waste can be avoided, and if the various households are within easy reach of each other, say within the same compound, all the advantages of congregational life without its disadvantages can be secured.

From the point of view at least of training for life, the suggestion is worth a serious study. From the point of view yet more, of avoiding the many vices incidental to hostels, military camps and prisons, this system is unhesitatingly to be adopted.

II.

Age restriction in the matter of hostels is even more important than in schools or colleges. Students practically spend three times the number of hours inside the hostel, than inside the school. Close intimacies and lasting friendships are formed in a hostel and the influence for good or evil is great and far-reaching.

Hostel supervision should be completely relaxed in everything except in the matter of morals, understanding the term in its widest and most comprehensive sense. Students should not be allowed to live extravagant lives and get into debt as a consequence, nor should they be allowed to cheat and bully their younger and weaker companions; their habits and personal purity should be matters of anxious but not ostentatious concern. It fact they should be put on their sense of responsibility and word of honour to lead decent lives and the watching or supervision should never be apparent or obvious; and should certainly not be secret and surreptitious either. Smoking, drinking, gambling, particularly betting at races, are getting to be fashionable, but must be put down with a heavy hand. Evil habits of every kind should be carefully avoided. On the other hand, as men cannot be made moral by legislation, it would be futile to attempt to make people religious by compulsory devotion.

The warden and deputy warden should be men of conspicuously good, great and noble character, married men with experience of life, and sympathy with students; men of culture without the fashionable modern vices, caring most for things of the mind, filling with innocent or useful employment the sixty minutes of each working hour, and possessing at all times a clear head and a clean conscience. The separation of the wardenship from the Principalship or Headmastership is a necessary reform breaking up what might occasionally develop into the tyranny of concentrated control.

III

Hostel activities may be of the most varied description. Reading circles, music clubs, associations of artists, leagues of social workers, and among the religiously minded, bands of seekers after Truth may function usefully. They enable spare time to be utilised to greatest advantage and afford variety and multiplicity of opportunities for the drawing out of the young faculty at every point training, disciplining, perfecting it.

The difference between a cultured man and a savage or any other is best seen in the way in which time is utilised by either; if usefully enjoyably and innocently, it imports a high degree of culture; if idly as in a state of suspended animation or viciously in what degrades mind and body, compassing the harm of others, then it is brutal; possibly worse, for degraded man is worse than the worst beast.

A reading circle to be useful should not comprise more than three to five readers. They should get into touch with foreign institutions like the National Home Reading Union and also get active help and assistance from some enthusiastic student of Literature among the members of the staff. One or more writers, whether poets, novelists or prose writers, in any language or literature should be read through steadily from cover to cover and in the entirety or totality of their writings in the course of one year. Papers in the nature of short critiques must be circulated in advance and then discussed at length in full dress debates at the convenience of the readers. Occasional help from outsiders may be availed of to clear points in the discussion of difficult topics. But the circle as a whole must struggle for itself and grapple with an author's mind and become possessed of his entire thought in every matter If he is a spurious classic, explode him; if he is a genuine one, explore his thought and enjoy the bracing effects and wholesome influence of his intellectual and cultural elevation, his emotional and aesthetic eminence. A good reference library and a manuscript magazine together with a debating society constitute a full complement to the work of the Reading Circle.

A music club which gets great artists to perform before it and promotes by weekly practice and occasional competition the musical education of its members, will provide innocent amusement of a refined kind, such as will prove a valuable aid to cultural life.

Artist associations are an absolute need to which we have been so far irresponsive. The power to set down in lasting colours the fugitive moments of paradisal pleasure let down from the cope of heaven should be pride and joy of the rarest kind. As often as the eye falls on the memento, the mind recalls the scene and the heart wells up in gratitude to the giver of all good. Joy and praise are the artist's religion, and we live, if we live at all, by admiration, hope and love!

Social service and a religious turn of mind, a sense of responsibility to society in proportion to one's higher endowments and the consciousness of man's imperfection and reliance on God, these are largely temperamental, but receive considerable access of support, strength and guidance, by association with others like-minded, and by the team or congregational spirit.

A hostel as the training ground for life should afford facilities for all these activities some of which are rather shy in sprouting and need coaxing to be drawn out at all. And all these activities are essential if university life is to be lived at its fullest and best and if it is to have a lasting and beneficial effect on life, no matter of mere academic theory but something full of fire and force, to transmute the life of man the animal into the life of man, the crown of creation, the centre of the universe.

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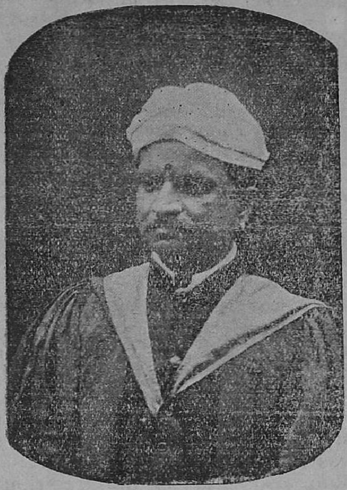

MR. B. PATTABHI RAMAIYA, B.A., L.T.

INDIAN DRAMATIC ART.

BY MR. B. PATTABHI RAMAIYA, B.A., L.T.,
(ANAKAPALLE.)

For want of a better expression, I have adopted the term 'dramatic art' as the title of this article, for it is elastic enough to include the art of both the play-wright and the actor. My remarks are with special reference to the Andhra country and may perhaps hold good for other parts of India as well.

We are in a period of transition in this as well as in other spheres of activity. We have nearly given up our old dramas which alone could be termed 'national', without any substitute equally good. We have begun to ape the west without attaining its perfection either in play writing or the representation thereof on the stage. Verily the 'old order changeth, yielding place to new.'

Our old national dramas can still be seen enacted in remote villages, and places which have not yet come into contact with western ideas. In the Andhra country they are called 'Bhagavatams', because their subject matter is almost always divine. In being national as well as religious, they call to mind the plays of ancient Greece, which they resemble also in the simplicity of their representation. They deal with either the incarnations of God, *e.g.*, the Ramayana (resembling thus the mysteries), or with lives of saints and devotees, *e.g.*, Prahlada, thus resembling the miracle plays of old England and the continent of Europe. The resemblance further emphasises the fact that the drama in any country begins with religious representation.

As for the representation, it is simplicity itself. A booth with a flat thatched roof, screened on three sides from view, is the stage. It is not raised, for the spectators sit on the ground, one and all. The subject matter being divine, it is impious for the spectators to stand on ceremony. Men and women, young and old, sit on the same level to keep awake, say, on Sivaratri day. A white sheet, held across the stage serves as the curtain before which the greater part of the action takes place. The part behind it functions as the "green room," or sometimes an inner chamber, in which case the sheet is let down a little. A clown, who is always present on the stage, cracking jokes, conversing with the actors, and ejaculating his appreciation, not only serves his legitimate purpose of affording merriment to the audience, but, like the Chorus of ancient Greek plays, serves to guide their taste, and give a continuity to the play.

The dress and ornaments are truly national, and take one back to by-gone ages. We forget the present. The ornaments are made of the bark of the Portia tree (Thespesia populnea) the rich yellow of which simulates the colour of gold, while pieces of glass set in it stand for gems.

The play proper is characterised by a marked preponderance of verse and song over prose. Our ancient drama, like the Bengal school of painting, was idealistic, not realistic. Our forefathers never attempted to portray the real every day life about us. The large amount of verse and song gives a play this idealistic touch. There is also another feature common to the ancient Indian drama and the idealistic art aforesaid, *viz.*, a minimum of detail (in presentation) and a maximum of suggestion. In the paintings of Tagore, for instance, there is very little of line and colour and shading. You feel at once that the figures on his canvas have very little in common with the real world about you. The very feeling transports you to another world, the world of imagination, and you are left free to fill in the details yourself. Similarly the absence of scenic equipment and other aids to realistic presentation, stimulate your imagination to supply the details.

The absence of paraphernalia imposes no small strain on the actor. His action has to make up for all these. I am one of those that hold that elaborate scenery and stage decoration, wire-work and all the modern appurtenances have really *caused a deterioration* in histrionic art. The greater the paraphernalia, the less the actor's difficulty of expression. Action in our pristine Indian dramas is very expressive, and quite unlike the modern type. Two features look specially strange to a twentieth century citizen. 1. The dance, and 2. the gestures. These were also the outstanding features of the dramatic acting of Ancient Greece. Commenting on these, R. S. Coplestone says: "The Greeks, in accordance with the general simplicity and natural frankness of their manners, were in the habit of giving much more unreserved expression to their feelings by gesture than is thought among ourselves consistent with dignity or culture. Lastly, the notion, so difficult to get rid of, that in dancing there is something trivial and undignified, must be as far as possible discarded, for, to the Athenian, the dances of the chorus were probably among the most impressive, even the most awful, spectacles which ever met his eyes; and if to us dancing seems fit only for merriment and trifling, *the cause lies, not in our advance in culture, but in our having lost an art or sensibility.* (Aeschylus—Ancient Classics—William Blackwood and sons.)

The dress and ornaments may also appear strange, for much the same reason, to modern spectators. Dasaratha, in a gem-studded crown,

and huge arching shoulder ornaments (epaulettes) may look unlike any crowned head of to-day, but his costume will, on critical study, be found to be more befitting a bygone age, than the shocking anachronisms that pass unchallenged on the modern stage, *e.g.*, Lancashire socks and Nottingham boots, and, to crown all, the throne being represented by a Queen Anne chair, upholstered in leather, an article hateful to any orthodox Hindu!

To appreciate these pristine performances, therefore, we must see them in their proper setting in time, and first forget the present.

But 'Bhagavatams' are now getting rarer and rarer day by day. They are being fast elbowed out by the hybrid drama of the present day.

The drama we now see in Southern India, and the modern stage too, are both imitations of the west. Bombay led the fashion, and troupes of Mahratta actors travelled over South India about forty years ago and were eagerly imitated by local talent. In the Southern districts of this presidency, they had their own kinsmen who faithfully copied their methods. In the Northern Circars, the new fashion caught at Vizianagaram, during the lifetime of that patron of letters, the late Sir Ananda Gajapathi, Maharaja of Vizianagaram. After the advent of a dramatic company of Dharwar, His Highness organised an amateur dramatic company, "The Sanskrit Dramatic Company", which gave performances both at Vizianagaram and at Madras, where His Highness owned the Victoria Public Hall. The company, as the name indicates, at first staged only our Sanskrit classical dramas, but later on extended their activity first to Telugu, and finally to English. The patronage of the enlightened prince had a twofold effect, (1) to dignify the stage by attracting to it not only gifted actors, but also men of high learning and social status, (2) to stimulate dramatic composition, of a varied sort. To quote a few examples, *Harischandra* rendered into English by that able dramatist, the late Mr. G. C. Srinivasachariar, whom the Maharajah used to call the Garrick of S. India, *Chitranaleeyam* (in Telugu) the classic story of Nala and Damayanti, by the late Mr. D. Krishnamacharlu of Bellary; *Prataparudreeyan*, a historical drama by Brahmasree Vedam Venkataraya Sastri (Telugu), setting forth how Prataparudra, the ruler of Warangal, was treacherously taken captive and removed to Delhi and how he was rescued by his able minister, Yugandhara, passing for a lunatic; *Kanyasulkam*, by the late Mr. Gurujada Appa Rao of Vizianagaram It is an epoch-making work, and stands out *suigeneris*, for two reasons, (i) it is the first Telugu comedy of real life, and (ii) it is the first to demonstrate the possibilities of spoken Telugu for stage purposes.

Though the Sanskrit Dramatic company is a thing of the past, it has handed the torch to the present generation; for, a number of amateur dramatic companies, with eminent men on the rolls, have sprung up, such as, the Suguna Vilasa Sabha of Madras, the Sarasa Vinodini of Bellary, the Jaganmitra of Vizagapatam, the Maharaja's Academy and the dramatic section of the Andhra Research University, at Vizianagaram. If Rao Saheb Sambanda Mudaliar had been in a more appreciative country like England, he would have received a knighthood or perhaps baronetcy by now.

In the Southern districts, (south of Madras), the advent of the Mahratta dramatic companies called into being professional dramatic companies which staged Tamil dramas, specially written for them. The subject matter of these plays also showed variety. It ranged from obscene presentations like *Dambachari vilasam* and *Tara-Sasankam*, written soleley to pander to the low taste of the 'groundlings', to moral stories, like *Satharam*, classic stories like *Harischandra*, and tales of great devotees, like *Ramadas*. A word about the last is necessary. In the nineties of the last century, one Mr. Govindaswami Rao was a towering figure in the stage world. His staging of Ramadas was really a sight to see. The prose part was all Tamil, but the musical part consisted of the songs sung in the Telugu country. The fact of Telugu songs cropping up in Tamil-nadu was no small wonder to me. As an Andhra, let me add my tribute to the deceased dramatist, that the reproduction of the Telugu songs was *absolutely faultless*. Mr. Govindaswami Rao also kept up the tradition of the Mahratta theatre, in the prelude, consisting of prayers to *Vinayaka* and *Saraswati*, both represented by characters on the stage. This, the only elevating, nay, *the only national part* of the performance, has unfortunately been deleted by our Andhra dramatists, and also, by present-day Tamil playwrights. "Oh! what a fall!".

(*To be continued*)

EDUCATION AND THE PARENT AND THE TEACHER

BY PROF. G. HANUMANTHA ROW, M.A.,
Maharajah's College, Mysore.

I have thought of educational problems as a teacher, but at no time did I realise the seriousness of educational problems so keenly as when I approached them with the heart of a parent. I had thought, as many educated parents are used to think even now, that my duty as a parent ended with sending my children to school and equipping them with the necessary educational requisites. But one day the teacher in me was roused and I wanted to know how much my boy's mind had grown and I was startled to find that instead of growing, his intelligence was retarding. To make myself sure that this retardation was not the feature of one particular individual, I tried to acquaint myself with the minds of other children of the same locality and I found the same defect prevalent in most of them. I began to think seriously if parents were not doing their children much injustice by sending their children to these bad schools, (most of our primary schools are bad), and solved, what appears to me to be a social problem in my own individual way, by becoming my son's tutor myself. I have since come to realise as I would never have realised, if I had not been a parent and a teacher, that education can become a serious and a really useful affair, only when the teacher has the attitude of a parent towards his pupil and the parent himself has the attitude of a teacher towards his son. Many of the evils of our education, I feel are due to the absence of any close relation between parent and teacher as also to their false outlook on life.

These reflections appeared to me at the time to be revelations, but after more thought and inquiry, I came to see that after all they were old and worn out truths and that the explanation of

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my feeling of newness lay in my own unfamiliarity with our educational traditions and institutions. The close relationship between teacher, pupil and parent has been a favourite theme with our educationists. So close is the relationships that one and the same word *guru* is made to serve the functions of signifying parent as well as teacher. If we go far enough into the history of man we come upon a time when the teacher was the parent and the parent, the teacher. The differentiation is the result of division of labour. Even after the differentiation came about, the Indian parent as well as teacher, never forgot until very near to our time, their original unity. The Indian parent has always felt that the teacher tends his pupil as his own son and the Indian teacher has not disappointed the parent in his expectations. Such a happy state of things prevailed in India owing to education being in the hands of the parent and the teacher themselves.

But the India of to-day presents a far different aspect. The education of our country has passed from the hands of the parent and teacher into the hands of an impersonal organisation. The personal element has been completely withdrawn from education. The teacher has no interest of his own in education; it is no longer as one of the five great sacrifices (panchamahayajnas) that he is doing his duty. He is there as a hireling to make things to order. This has killed all personal interest in the teacher. In an atmosphere of slavery, no research or experiment in teaching is possible. The education of the country is in the hands of the Inspector who has either not been a teacher or a bad one. (Very rarely a good one). Without being a teacher he prescribes to the teacher methods of teaching which he has never tested himself, oftentimes, he recommends the very methods which he himself disliked as a teacher and subjects the teacher to the same humiliation which he himself resented a few years back. The result is that education is being passed to our children through teachers who have no interest in their work and who are consciously or unconsciously non-co-operating with the administrators who are too much puffed with the sense of pride and authority to invite the co-operation of teachers.

What has become of the parent in the meanwhile? He too has lost all direct and serious concern about his children's education. He has fallen a prey to indolence. It is the natural weakness of man to neglect his responsibilities, if others are likely to assume them. When the English became our rulers, they showed signs of keen interest in the education of our youths. This was of course natural; they wanted assistants to carry on the work of administration and these assistants they had to train by themselves. Though to begin with parents were disinclined to send their children to government and mission schools, they easily gave in. The success of the new education in securing power and position to their children, blinded them to the evil effects of the new education. Though a discerning parent often remarked that his son was a very fool in managing practical affairs and was by no means possessed with great religious or moral scruples, yet he thought that morality and religion were things so easy to get that he would buy them for his son any time. The Indian parent thus began to shove his responsibilities on to the shoulders of the government, so that to-day he is claiming what was given to his children in the interests of government, as a matter of right. He is agitating that education must be given free and to all. What a parasite has the Indian parent grown to be!

This indifference of the teacher and the parent has seriously affected our education itself. Our education has, at present, the sole aim of making one a government servant. It neither helps us to adapt ourselves to our environment nor ennoble ourselves by turning our activity to spiritual end. The educated youth of our days is no longer a healthy adult, who can fight his way through life. He has also grown to be a parasite on government. It is this parasitic instinct we have developed that is at the root of the unemployment problem.

Our great mistake lies in entrusting our governments with functions which naturally belong to society, to the parent and the teacher. The function of government is negative and preventive, not positive and creative. The state is there to kill evil, not to create the good, the beautiful, the useful and the healthy. Education is not a governmental function, but a civic function; it is the parent's own duty. It is an affair on which the parent ought to tax himself to the utmost extent to which he can afford. If he wants a good teacher, he must pay him more; if he desires that the necessary apparatus should be used in his child's education, he ought to pay more. Did not students in ancient India go about from place to place taking 1000 gold coins or 1000 cows to the doors of teachers seeking education? If education is a social good, if it meets societies' needs, society ought to seek it and get it.

Our duty therefore is, to realise at the earliest opportunity the great mistake we have made and do all that lies in our power to mend matters. Those of us who feel that they owe a duty to their children, must come together, put our money and minds together and try to create a better educational atmosphere. It is our duty to see that our boys depend upon the harmonious development of the head, heart and the hands for their living and being and not upon government service. In order to gain this result we must get hold of good teachers and co-operate with them in their pedagogical researches and experiments.

It is not the parent alone who has got to take part in this movement. To the success of this movement the teacher has not merely to lend support, but must actively work. For after all is not the improvement of his country's education his main concern? Does not his profession gain in utility and importance? He must feel it therefore to be his duty to take every opportunity of meeting parents and talking to them about their joint-duties. He must bring home to them all the weakness of our present education, lost in its conception and organisation. The benefits of his propaganda he may not enjoy, but at least the future generation of teachers will. They will have an interested parent who would sympathetically enter into all their difficulties and co-operate with them in carrying on their mission.

A new parenthood and a new teacherhood! That is the great need of society at present. In their evolution lies India's social well-being. What the new parenthood and new teacherhood involve we must reserve for consideration in another paper.

[We invite a discussion on some of the points raised in the course of the article above.—Ed. I. E.]

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THE LOVE POEMS OF BROWNING

BY PROF. G. GOPALAKRISHNA IYER, M.A.,

Maharajah's College, Trivandrum.

"Love is best!" is the cardinal doctrine of Browning's poetry. A life without love is sterile and cannot be productive of much good. *Paracelsus* is one long commentary upon this subject where the life of Paracelsus, the seeker after Truth, is studied in all its haughty aloofness. The depression and melancholy which afflict the soul of man when it does not rejoice in a merciful God is illustrated in *Saul.* It is love that gives man the strength of unity; that prompts him to do and dare; that takes him nearest the throne of God.

But in this high conception of love there is nothing unreal or fancifully idealistic. Browning never forgets the actual facts of life; "life's daily thirst and the obvious human bliss of love". There is nothing *merely* Platonic or idealistic in his conception of love. The ordinary kind of love that we are familiar with in this world is not rejected by him with disdain. Love, ordinarily so called, only joins two bodies; "there is oft a scar; they are one and one; they are only friends". But if this friendship be elevated; if the friends be brought closer by the powers of Nature (Cf. stanza 48; *By the Fireside*)

> The forests had done it; there they stood;
> We caught for a second the powers at play;
> They had mingled us so, for once and for good,
> Their work was done—etc.;

then it becomes love of the right sort where the bar between life and life is broken and in spite of the mortal screen the souls of the lovers are mixed. There is no attempt here to see in a mortal image the likeness of what is eternal. Browning does not idealise love by drawing it away from actual life. He does not seek ideal beauty in woman, a beauty that will be a reflex of his own soul. He does not feel it a shame to confess (as he does in *By the Fireside*) that he and his perfect wife drew together first just for the obvious human bliss. Shelley who had fed and nourished his soul upon the Intellectual Beauty that shines on the face of Nature, wanted to see in Woman a living embodiment of it. He forgot the actual facts of life in his noble quest after something ideal and visionary. His conception of love implied a thorough identification of thoughts and aspirations in the lovers. He tried to educate the women he loved into seeing the world and its affairs through *his* eyes. Browning, on the other hand, was prepared to permit individuality of mind and character in his men and women—only, they should be drawn together, soul to soul, by mutual devotion. He did not see a merely imagined or idealised spirit in his wife. In *By the Fireside* which is largely autobiographical, the poet describes his wife as

> Reading by fire-light, that great brow
> And the spirit-small hand propping it.

And we understand from *One Word More*, a poem addressed to his wife, that the poet saw her as the world saw her, though also in her essential character.

> ——Yourself my moon of poets!
> Ah! but that's the world's side, there's the wonder,
> Thus they see you, praise you, think they know you.
> There in turn I stand with them and praise you,
> Out of my own self, I dare to phrase it.
> But the best is when I glide from out them,
> Cross a step or two of dubious twilight,
> Come out on the other side, the novel
> Silent silver lights and darks undreamed of,
> Where I hush and bless myself in silence.

Again while Shelley's idealisation of love makes him dissatisfied with the actual world and wish to live in an imagined isle, Browning sees that love is one of the sovereign influences of life in this world. He does not, therefore, feel any necessity to escape from it. With the dramatic sense always alive in him, he places his love themes in backgrounds of vivid reality. The first stanza of *Evelyn Hope* describes the room where the dead girl lies In *By the Fireside* the actual details of the Italian landscape, where the speaker declared his love to his beloved, are described.

Stanza VIII.

> A turn, and we stand in the heart of things;
> The woods are round us, heaped and dim;
> From slab to slab how it slips and springs—
> The thread of water single and slim,
> Through the ravage some torrent brings!

Stanza IX.

> Does it feed the little lake below?
> That speck of white just on its marge
> Is Pella; see, in the evening-glow,
> How sharp the silver spear-heads charge
> When Alp meets Heaven in snow.

Stanza XX.

> And all day long a bird sings there,
> And a stray sheep drinks at the pond at times;
> The place is silent and aware;
> It has had its scenes, its joys and crimes,
> But that is its own affair.

and stanza XXXVII where the awful moment, which mixed the souls of the lovers and made them indissolubly one is described.

> Oh moment, one and infinite!
> The water slips o'er stock and stone;
> The West is tender, hardly bright:
> How grey at once is the evening grown—
> One star—the chrysolite!

Professor Vaughan defines Browning's idea of love as the harmony of all human faculties, the gathering of all energies into one. It is not a separate faculty. Love calls out in fuller measure and reveals in clearer light, the powers that habit and instinct have already made our own. It is the supreme test of a man's moral worth, the final measure both of the strength and of the power of passion in him. Browning believed that

> Life, with all its yields of joy and woe,
> And hope and fear,. ... .
> Is just our chance of the prize of learning love,
> How love might be, hath been indeed, and is;
> And that we hold thenceforth to the uttermost
> Such price, despite the envy of the world,
> And, having gained truth, keep truth; that is all."

(*To be continued.*)

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TAGORE'S STRAY BIRDS

(Continued from the March Issue)

By Mr. K. S. Ramasami Sastri, B.A., B.L.,
Assistant Sessions Judge, Tanjore.

The next group of poems to be dealt with is that of the Nature poems. In Tagore's nature poetry the great characteristic is its commingling of human emotion and spiritual rapture with description of nature, the undertone of suggestion lending an added loveliness to the beauty of the description. As poetry of sheer natural beauty taken in itself and for its own sake, his poems cannot rank high. Nor has he attempted anywhere to paint nature on a broad canvas. But his method of isolated description steeped in the enchantment of the light of the heart has a rare beauty and charm of its own. The most important of these poems are those describing Night and Day—the most universal of natural phenomena. Poem 119 describes how the night is the grave as well as the life-giver of the day.

"The night kisses the fading day whispering to his ear, 'I am death, your mother. I am to give you fresh birth'".

A most beautiful idea is expressed in poem 124 which says that the moon is the love letter which the sun sends to the night and that the night's answers to the love letter sent in the steadfast sweetness of the moon are contained in the tears of joy which are the shining dew-drops full of pure radiance. In another poem—poem 157—Tagore describes the Night as the gentle lady whose touch makes the flowers open in an ecstasy of joy, though the Day claims and gets the credit to what the Night has done. Another beautiful idea is contained in poem 213 which describes Night's darkness as "a bag that bursts with the gold of the dawn". Perhaps the most beautiful of all the symbols is that found in poem 298.

> "The silent night has the beauty of the mother and the clamourous day of the child".

Light and shadow are described by another beautiful piece of symbolism that brings to our minds the passage of Rama and Sita in the forest, Sita following with large eyes full of love in the footsteps of the Lord. In poem 47 the poet says:

> "Shadows, with her veil down, follows Light in secret meekness, with her silent steps of love".

Taking up the poems dealing with the daily miracles of loveliness in the heavens, Tagore describes in poem 112 the sun as having "his simple robe of light" while "the clouds are decked with gorgeousness". In the beautiful 183rd poem, the evening sky is thus described:

> "The evening sky to me is like a window and a lighted lamp, and a waiting behind it".

By the natural magic of the simplicity of his art Tagore has achieved more than Byron's elaborate description, deservedly famous as it is, about Hesperus brings before our mind's eye. In poem 196 the sunset cloud which preserves the golden burning kiss of the sun in the shining casket of its evening hues is beautifully described. Then comes the silent but warm breathing beauty of the night which is described in poem 126 with that fragrant and idealising sensuousness which is the supreme charm of Kalidas.

> "I feel thy beauty, dark night like that of the loved woman when she has put out the lamp".

In another poem a higher and more serious note is struck in regard to the beauty of the night. In poem 320 the music of the sunset is described as the solemn hymn to the ineffable dark and as the commencement of the prelude of the night. The milky way is thus described in poem 251:

> "The night's silence, like a deep lamp, is burning with the light of its milky way".

In two poems to the moon the essence of the noblest poetry about the "goddess excellently bright" is condensed. In 234 Tagore says: "The moon has her light all over the sky, her dark spots to herself". In poem 320 the moon is figured for us as the bringer of the aching secret of love, as the incarnate train and bliss of love's ethereal passion.

> "To-night there is a stir among the palm leaves, a swell in the sea, Full Moon, like the heart throb of the world. From what unknown sky hast thou carried in thy silence the aching secret of love?"

(To be continued).

FUTURE OF FREE COUNTRIES

By Mr. K. R. R. Sastry, M.A., F.R.Econ.S.

Modern democracy has stood its trial; and though found wanting in its disregard of minorities and disappointing to those who expected it to act as a panacea for all growing ills, it is still the constitution of the twentieth century. If one excludes the States of Abyssinia, Afghanistan, Morocco and "picturesque dependency" of transitional India, all modern states in the world are democratic. Post-war constitutional developement shows also a marked bias towards the Republican form of government. Will freedom in these countries continue safe "for a century or two ahead"? What will be the results of the great Russian experiment on the modern state and its future?

Viscount Bryce after a masterly study of modern democracies comes to the conclusion that "the future of democracy is a part of two larger branches of enquiry, the future of religion and the prospects of human progress." (1) What is meant in this philosophical forecast is that democracy always presupposes the existence of certain virtues in the people. In so far as democracy can foster and develop these virtues, so long can its future be told with certainty. Democracy assumes "not merely intelligence but an intelligence elevated by honour, purified by sympathy, stimulated by a sense of duty to the community."

This leads us to the possibilities of good work that can alone be done by semi-public and voluntary movements. Closely on the heels of the excesses of the Industrial Revolution, the state was forced to legislate for the good of the factory workers; and its spheres are becoming widened day by day as a result of the growing and unexpected problems of industry. Fascism, Syndicalism, and Communism are all influenc-

ing the trend of constitutional development in modern states. While a craving for the inalienable individual liberty still persists, the effective interference of the state in matters which were once never its concern is being accepted as a *fait accompli.*

What is the type of freedom we have learnt to associate with modern democracies? External sovereignty as against outsiders and internal sovereigntyas against anarchical gangs and organized robbers, are marks of any state. In a free country, the state is based on "the active consent of the governed"; and it is not possible to have laws in the statute-book which are against the expressed wishes of the majority of the people. But it is also quite possible to have the least individual freedom in a free country as is the case in times of war when a D.O.R.A. is in force. The problem of minorities and the tendencies of hasty legislation have been met by electoral reforms and political devices as the Recall and the Referendum.

The best vindication of the reign of freedom consists in the public administration of justice in courts. This independence of the judiciary is an Anglo-Saxon contribution to the development of freedom. Insistence on publicity, except in cases where the morals of a people are likely to be shocked by publication of details is a sure nursing-ground of freedom. Says Sir Edward Clarke, K.C.:—"Publicity is essential to the pure and honest administration of law. It must be tempered by the firmness of judges, the discretion of Counsel, the honesty of solicitors, the self-respect of the conductors of newspapers, the severe and persistent punishment of perjury".(2) Since all freedom consists in the reign of law, it rests to a large extent on the integrity of the Judiciary in whom is vested the sacred duty of acting as Guardians of Justice.

The tendencies to the formation of an "industrial bureaucratic oligarchy" are prominent in the horizon; and with this end, the reaction against communism is working. In the most highly developed democracies, the permanent Civil Service and organized industry are already wielding considerable influence. A new aristocracy none the less oppressive in that it is based on wealth is trying to dictate the policy of advanced countries like U.S.A. In the huge trusts of capitalists and federations of labour, one is not often able to see the hand of the State at all; the power of organized labour to temporarily paralyse the activities of the nation has been used more than once in such a conservative democracy as England, while in times of national exhaustion and economic helplessness there is a strong inclination on the part of everybody to invest the State with enormous powers.

Will not the existing freedom which is per se of a very restricted kind get itself merged in the omni-sovereign State? In the growing economic discontent of the many, will not the wars between the proletariat and the capitalist lead to a revolution which may make the advent of a dictator quite opportune? Such dangers are not imminent, yet they appear as stray clouds in a distant horizon. Mere education of the nation alone will not do, social sympathy and sense of sacrifice to the community are details which deserve to be assiduously developed if the basis of democracy is to continue secure. Not in any constitution as such lies freedom but in the prevailing standard of public morals lies the only key to a lasting solution of the problem. The Western conception of "maximum good of the maximum number" is too utilitarian to last for any length of time; the conception of an immutable Law of Dharma as embodied in the books of ancient law-givers should be allowed a free play in matters political. The Western type of democracy has to digest the lessons of the Eastern functional basis of dischaging individual duties to the good of the State. Representative democracy neglects the individual and his responsibilities and is thereby digging its own grave; and its impossible ideal of equality has already led to much bloodshed. Well might Bryce conclude, "Few are the free countries in which freedom seems safe for a century or two ahead."

(1) Bryce. "Modern Democracies". Vol. II, p 663.
(2) The Fortnightly Review. June 1925. p. 819.

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